DOCUMENT RESUME

ED 175 796 SO 011 965

AUTHOR Bogolia, Kathleen M.; Leuca, Mary, Ed.
TITLE Romanian Folk Dancing. Romanian Americans in Lake County, Indiana: An Ethnic Heritage Curriculum Project.
INSTITUTION Purdue Research Foundation, Lafayette, Ind.; Purdue Univ., Lafayette, Ind. Dept. of Education.
SPONS AGENCY Bureau of Postsecondary Education (DHEW/OE), Washington, D.C. Div. of International Education.
PUB DATE 77
NOTE 57p.; For related documents, see SO 011 963-964
AVAILABLE FROM Purdue Research Foundation, Purdue University, West Lafayette, Indiana 49707 (For information on accompanying cassette and videotape presentation)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Cultural Awareness; Cultural Background; *Dance; *Ethnic Groups; Ethnic Origins; *Ethnic Studies; *Folk Culture; Higher Education; *Local History; Secondary Education; United States History
IDENTIFIERS Ethnic Heritage Studies Program Act; Indiana

ABSTRACT

The booklet provides instructions for five Romanian folk dances. The dances include: the "Hora," one of the oldest, most widely known dances; the "Invirtita" and the "Hategana," Transylvanian celebration dances; the "Sirba," popular in all regions of Romania; and the "Caluserul" (the "Leaping Horse"), which dates back to the time when the Roman legions occupied Romania in the first and second centuries. A musical score accompanies the "Hora." (KC)

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Romanian Americans in Lake County, Indiana:

An Ethnic Heritage Curriculum Project

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ROMANIAN FOLK DANCING

by

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PURDUE UNIVERSITY

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SP 011 965

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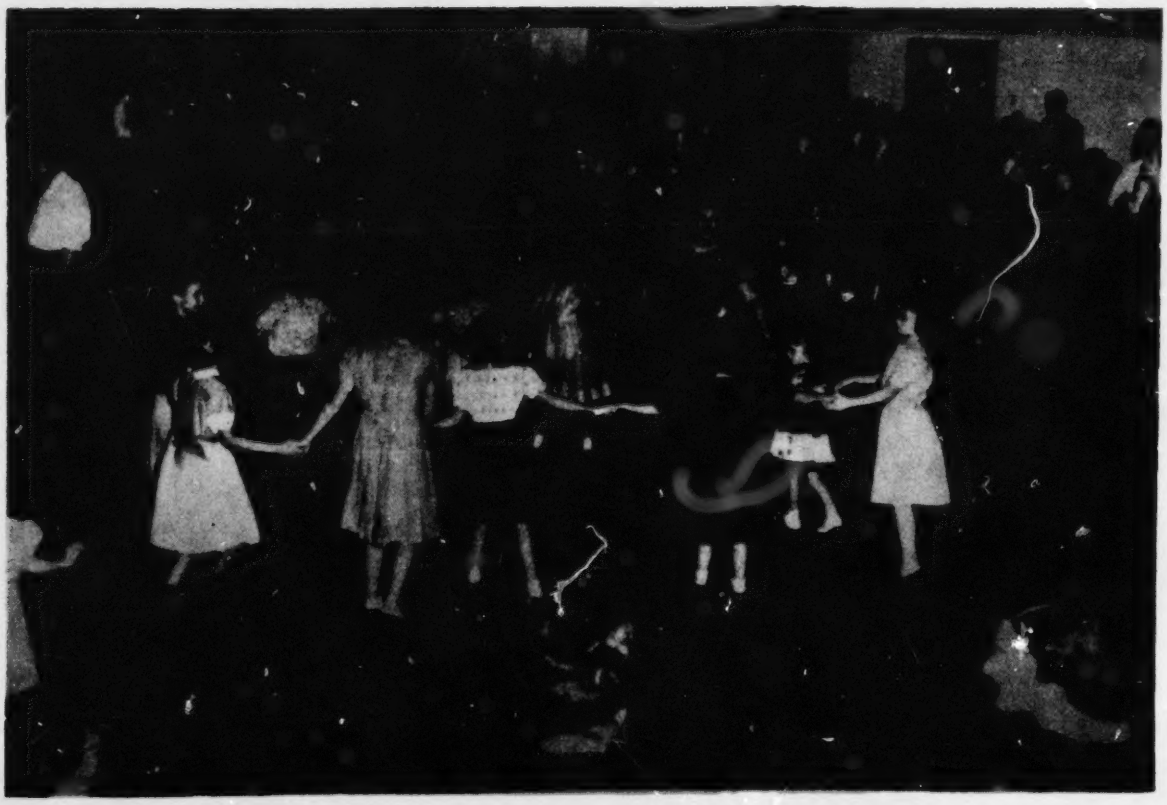
EARLY DAYS IN GARY



MORE RECENT TIMES

FORWARD

The preparation of new, original materials and the sharing of information about the Romanian culture in our country were our primary objectives. The development of creative teaching tools relating to the folk dance portion of our study was given special consideration because of its visual impact. We have prepared the following materials about Romanian folk dancing:

(1) A video tape presentation (color, 27 min. 30 sec.)

--Three groups of dancers perform several folk dances. Instructions and demonstration of the Hora, Invirtita, Hategana, Sirba and Calusерul are presented. The loan of the video tape can be arranged through Purdue University's Audio-Visual Department. (see page 45);

(2) This booklet of instructions for the five dances performed in the video tape presentation; and

(3) An accompanying cassette of music for the dances described in the booklet.

I am grateful to many people for their assistance and participation. I am indebted to Margaret C. Dawson (Dance Group Instructor), Octavian Iovanescu (Hora Romaneasca Dance Group Choreographer), Kathleen Bogolia (Children's Dance Group Instructor) and the dancers who took part in the video tape presentation. I also wish to express my gratitude to Father Joseph Rodak, Director of the Communications Center, Calumet College, Hammond, Indiana, for his technical assistance in the filming and production of the video tape.

I wish to acknowledge Kathleen Bogolia for writing the Romanian Folk Dancing booklet. Miss Bogolia, a recent graduate of Indiana University's School of Journalism, has been active in folk dancing in the East Chicago, Indiana community since childhood. My appreciation for the photographs prepared for the booklet is extended to Paul Godocik, our project photographer and member of the advisory council for our study. And, finally I wish to thank John Boldi for permission to use the recorded music of his orchestra for the video tape and cassette.

Throughout our study, the devotion and love of the early immigrants in maintaining and transmitting cultural traditions and customs was apparent. This was particularly true in the attention given to the inclusion of children and young adults in the social life of the Romanian ethnic groups in Gary, East Chicago, and the Indiana Harbor areas of Lake County, Indiana. Gratitude on behalf of all is acknowledged to early immigrant parents and teachers who promoted and encouraged folk dancing thereby preserving the traditions for future generations.

Mary Leuca
Project Coordinator

Margaret C. Dawson
and
Octavian Iovanescu

Kathleen M. Bogolia

COMMUNICATIONS CENTER
CALUMET COLLEGE

BACKGROUND NOTES

The beauty and diversity of Romanian folk songs and dances are symbolic of a rich and complex heritage enjoyed by the country. Since the first century A.D., Romania (then Dacia) was subjected to invasions from many regions of Europe. It began when the Roman legions occupied and colonized Dacia from 101 to 271 A.D. Hence, the name Romania was adopted. After the Romans, came the invading armies and tribes of other nations. Yet through all the turmoil of its early history, the descendants of the Daco-Roman inhabitants maintained much of the Roman language which is the truest form of the ancient Latin language.

Although many of the customs of that time survived, the Eastern and Western cultures left their mark. For example, the brightly colored costumes of the people and the turban-like head-dresses of the women found in some parts of Romania are leftovers of the eastern influence. Dutch and German styles can be seen in women's skirts and bodices. A Romanian peasant could be mistaken for a Russian because both wear their blouses outside their pants. And it may appear to you that French gendarmes are directing traffic on the streets of Bucharest.

These, as well as many other influences, contributed to the rich culture of Romania. And nowhere is it more readily displayed than in Romanian folk music and dance.

From generation to generation, these art forms were handed down in small villages. Although the songs and dances went through slow but continual changes, their spirit was retained. The versions which evolved were clearer and more precise with distinct characteristics for each region in Romania. However, the common characteristics of the dances stemmed from similar social and cultural conditions.

When the Romanian immigrants arrived in America, in the early twentieth century, they brought with them their culture. As in the "old country", the immigrants kept their songs and dances alive. They danced at weddings and holidays, baptisms, for relaxation and just plain entertainment. Many were lonely, for they left their families in Romania until they could establish a home here. A good way to remember home was by associating with other Romanian immigrants and keeping alive their customs and traditions.

The dances that are done at Romanian celebrations today in American cities with a sizable Romanian ethnic population and especially those danced in the Lake County region of Indiana are those that were brought by the early immigrants from the regions of Transylvania. These dances have retained the early form and have been transmitted to succeeding generations. Folkdances are seldom performed by the populace of the larger cities in Romania, although they are still popular in the villages.

PASSING ON THE OLD TRADITIONS

It was not until the late nineteenth century that folklorists began delving into the history, origin, and meaning of these art forms. Their beauty and grace have been enhanced by these folklorists who have choreographed them. Historical research and writings have now immortalized these dances to be perpetuated as part of that country's national heritage.

It is hoped that this Romanian folk dancing booklet with the accompanying cassette of recorded music and the dances illustrated by the video tape presentation will enable you to learn and enjoy the dances brought by the Romanian immigrants. Their culture like all other ethnic cultures have become a part of our pluralistic society in the United States.

CHILDREN'S GROUP - - **continuing the traditions of song and dance**

HORA

The Hora is one of the oldest folk dances, well-known in all parts of Romania. It is danced by a large group of men and women, holding hands to form a closed circle. Although it is best known as a Jewish dance, it is thought to have originated in Romania. It is a slow and simple dance for all ages to learn. It is also a dance of repetition, so the words and music have been included so that you may sing and dance at the same time.

INSTRUCTIONS

Count 1. Step to the right with the right foot.
" 2. Bring the left together with the right.
" 3. Take another step with the right to the right.
" 4. Gently touch the left next to the right.

REVERSE.

Count 1. Step to the left with the left foot.
" 2. Step together with the right.
" 3. Step to the left with the left.
" 4. Touch the right foot to the left.

Do the same thing moving forward.

Count 1. Step forward with the right foot.
" 2. Bring the left together with the right.
" 3. Again step forward with the right foot.
" 4. Touch the left foot to the right.

REVERSE going backwards.

Count 1. Step back with the left foot.

" 2. Bring the right together with the left.

" 3. Take another step back with the left.

" 4. Touch the right foot to the left.

Repeat the whole dance beginning with the right and moving to the right.

Right, together, right, touch.

Left, together, left, touch.

Forward, together, forward, touch.

Back, together, back, touch.

Continue repeating until the song ends.

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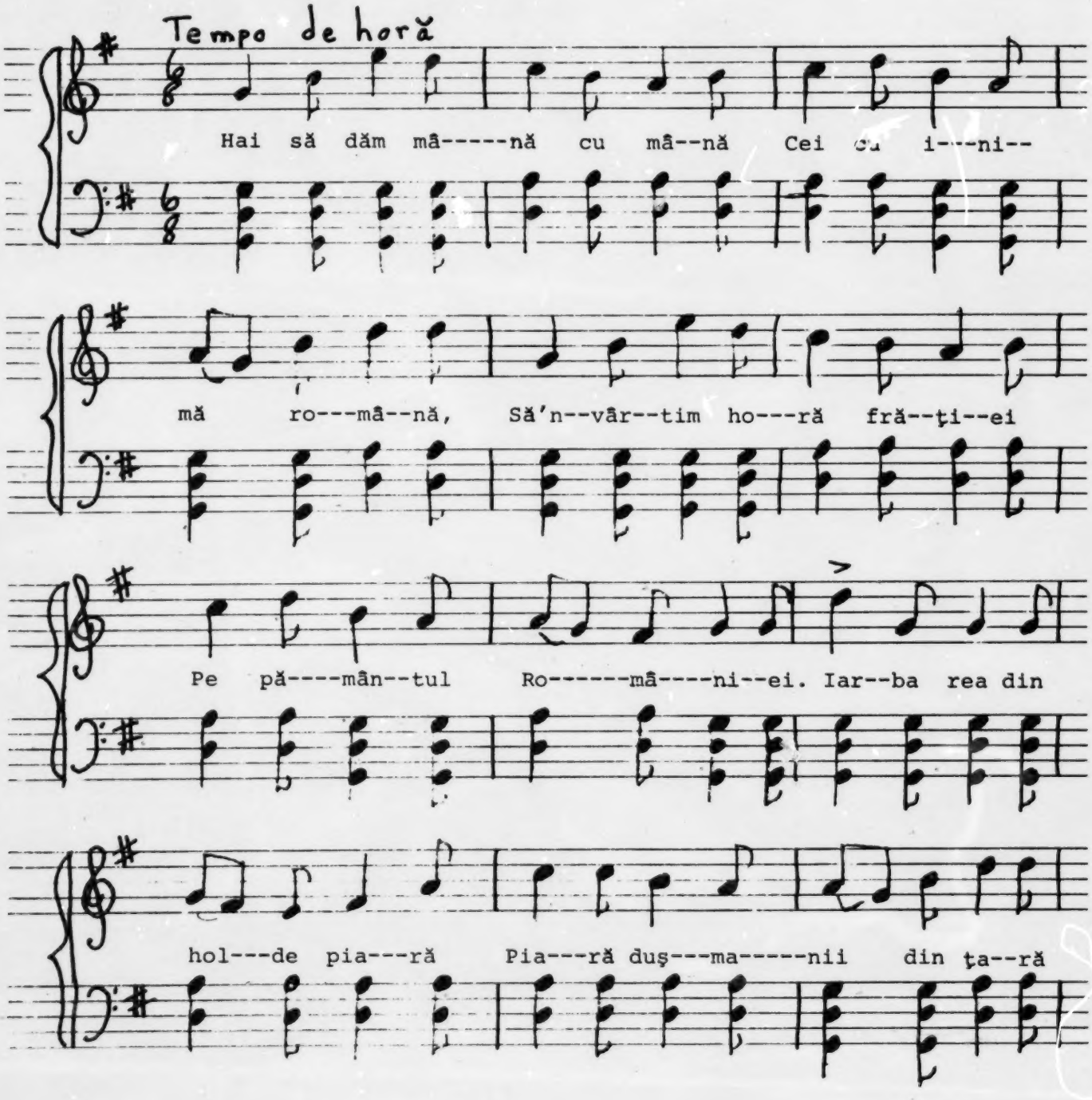
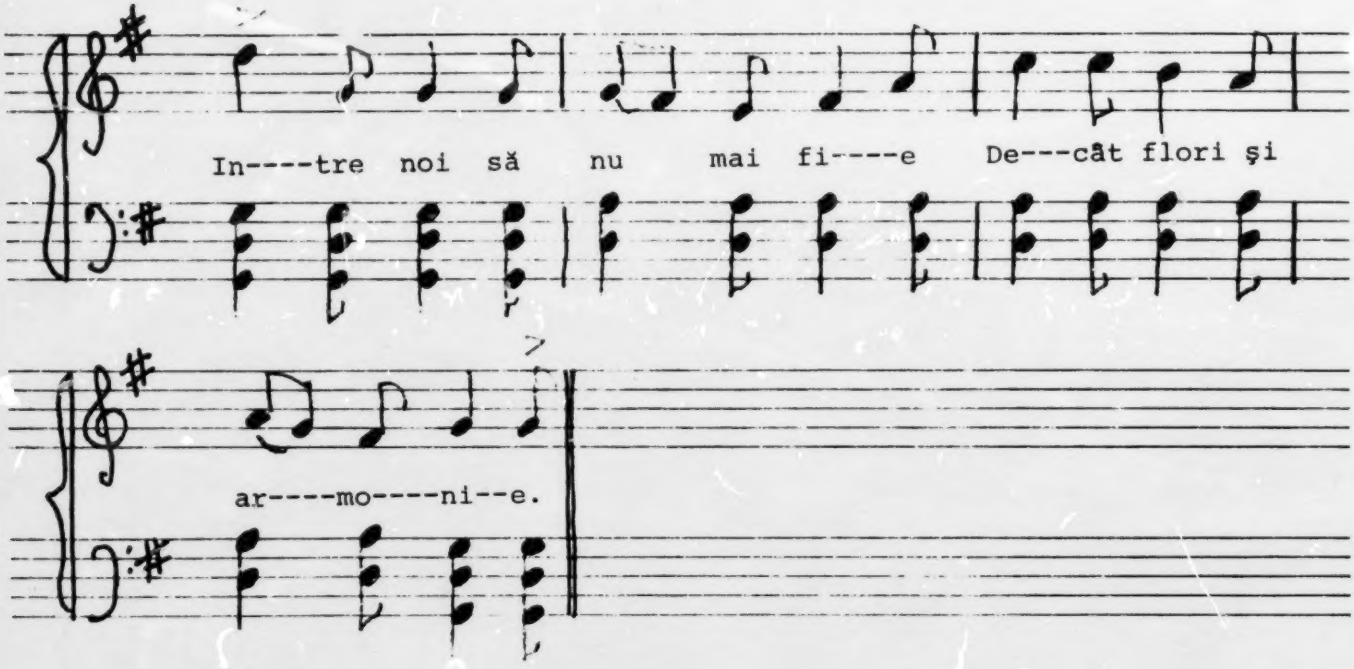
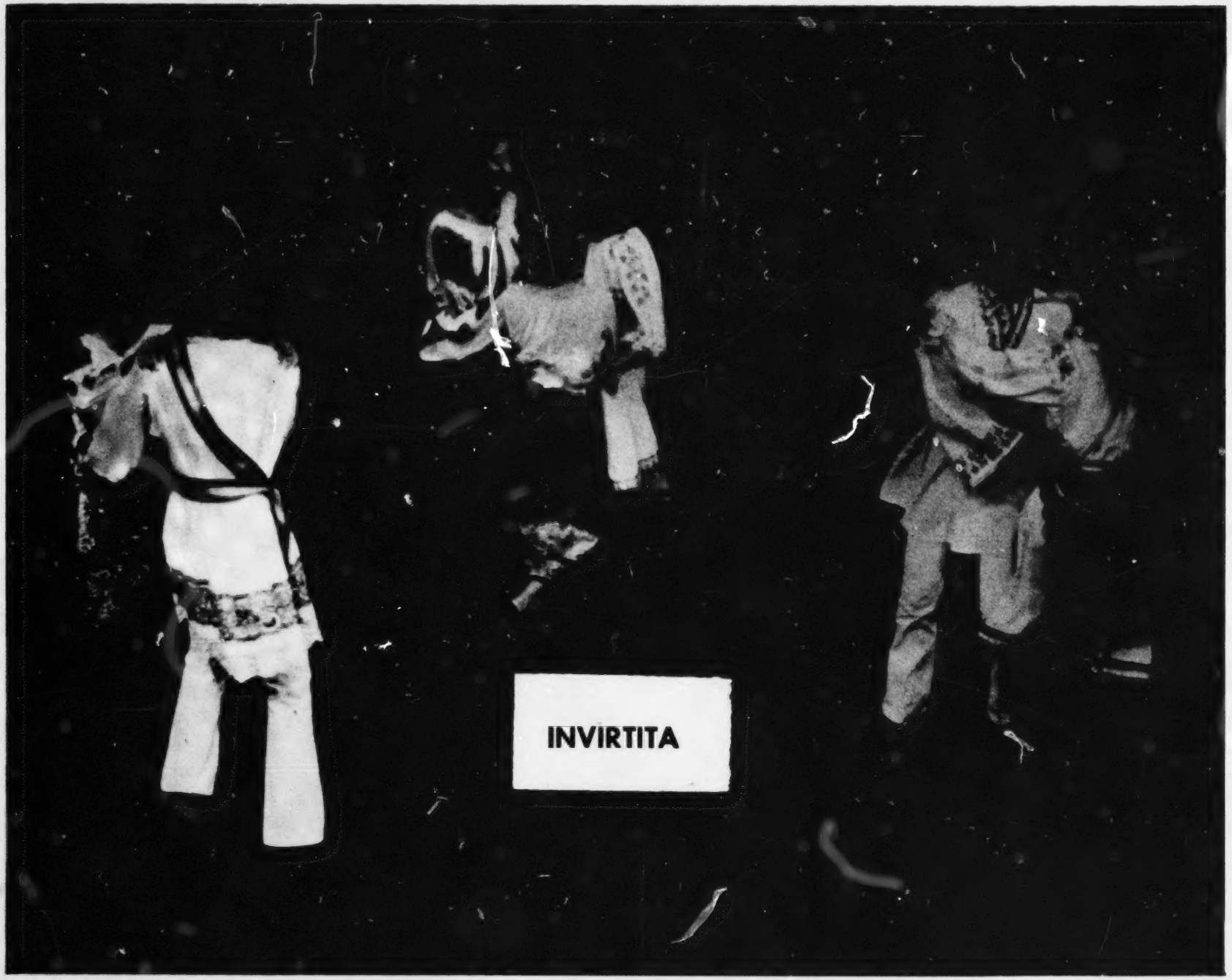
HORA UNIREI

Versuri: Vasile Alecsandri

Melodia: Flechtenmacher
Arm: D. G. Kiriac

Tempo de horă
Hai să dăm mă-----nă cu mă--nă Cei cu i---ni--
mă ro---mâ--nă, Să'n--vâr--tim ho---ră fră--ţi--ei
Pe pă----mân--tul Ro------mâ----ni--ei. Iar--ba rea din
hol---de pia---ră Pia---ră duş---ma-----nii din ţa--ră

Let us join our hands together
For we are at heart Romanians,
And as brothers dance the hora
On the soil of our Romania.

Let the weeds from meadows
perish,
Perish,too, the foe round us,
And among us let there flourish
Naught but harmony and
flowers.

--translated by
George C. Muresan


INVIRTITA

INVIRTITA

The first dance which usually begins any Romanian celebration is the Invirtita -- the "turn all around" dance. It is the most important dance in the Transylvania region of Romania, which occupies the northern and western sections. For that reason, it is also important in Northwest Indiana because most of the Romanians living in this area were originally from Transylvania.

This dance was intended to be done by boy/girl couples. However, it is not uncommon to see two women as partners. Nor is it unusual to see three people dancing together (three women or possibly one man and two women).

The girl holds the boy's shoulders, while his hands are placed on the girl's waist. They do a simple walking step around in one direction, then in the other direction. As the tempo of the music quickens, faster turning steps or STEP-PADDLE-TURNS are done.

There is no set basic step -- each couple will have their own way of doing this simple dance.

INSTRUCTIONS FOR THE INVIRTITA:

As mentioned previously, this dance is usually done by boy/girl partners. But it can also be done with two girls as partners or with three people holding each other at the shoulders, forming a circle.

Moving counterclockwise and beginning with the right foot, take three small steps leaving the left foot free to do two quick (and barely audible) stamps.

REVERSE.

Going clockwise, take three steps starting with the left foot. The right foot is now free to stamp twice.

This walking sequence is repeated until there is a change in the music. Then, the faster (and trickier) STEP-PADDLE-TURNS are done.

First going clockwise. Place the ball of the right foot in the center of the circle that had been made during the walking sequence. This foot will be used as a pivotal point. It will shift a bit as you turn, but try to keep it as stationary as possible.

The left foot is used to push yourself around. By extending your left leg in front of you (ball of the foot on the floor) you can push the rest of your body to meet that foot. By repeating this you can make a full circle in four pushes. REMEMBER, the pivotal foot will turn but it should not slip.

REVERSE the STEP-PADDLE-TURNS (going counterclockwise) after eight measures.

Throughout the ' tire dance there is a very strong down beat. This is ext mely important for the STEP-PADDLE-TURNS. Each time a pus nas been completed, a dip is mady by the

pivotal leg. Since STEP-PADDLE-TURNS are done on the balls of the feet, it would be too difficult to continue this segment for any length of time. So on the down beat, the pivotal knee bends and the heel may come down. To reiterate, when the push is initiated, the dancers are on the ball of both feet. As the bodies swing around to make the turn, both knees are bent and the heel of the pivotal foot is down. Not only is this a rest for the dancers, but it provides variation for this rather slow dance.

VARIATIONS FOR THE INVIRTITA:

An Americanized variation of this dance has been devised for larger groups.

The participants (between four to twenty or more people) join hands to form a circle. Starting with the right foot and going counterclockwise, take seven steps. On the eighth count, stamp twice with the left foot.

REVERSE going clockwise.

Again going counterclockwise, take three steps starting with the right foot and on the fourth beat, stamp twice with the left.

REVERSE and repeat the four count segments going counterclockwise and clockwise.

Hopefully, you have just done:

Seven steps to the right and two stamps with the left foot.

" " " " left " " " " " right foot.

Three steps to the right and two stamps with the left foot.

" " " " left " " " " " right foot.

" " " " right " " " " " left foot.

" " " " left " " " " " right foot.

Now, in place of the STEP-PADDLE-TURNS, there is a jumping section. With feet and knees together, jump landing with your body facing a 45 degree angle to the right. Knees are bent when you land. Then, two quicker hops (feet are still together) are done to turn yourself to a 45 degree angle facing left.

The first count is accented and held for a slightly longer period of time than counts two and three. So the jump done on count one should be stronger and more dominant than the two smaller transition hops.

This jumping segment is done for eight measures of three counts each. Which means, eight large jumps will be done: four to the right and four to the left (right, left, right, left, etc.).

After this section has been completed, you return to the walking sequence and repeat the entire dance until the music is finished.

Because this variation is so easy, it is good for youngsters and beginning dancers. It helps the dancers become accustomed to dancing in a group and feel at ease with the tempos of Romanian songs.

It is also a good "mixer" or get acquainted dance. Sometimes, at weddings, the bridal party will begin this dance with their separate partners. After a few measures of dancing together, they break away from each other and find new partners in the crowd. After those partners have danced a few measures, the bridal party chooses new partners again and the old partners form a circle around those who are dancing in couples. They do the circle version while the others do the traditional form. It is not necessary that the partners know one another, the object of the dance is to make new friends.

HATEGANA

HATEGANA

At Romanian festivities in the Lake County area, the dance immediately following the Invirtita is the Hategana. The Hategana is another dance from the Transylvania region. Again done with the same partners, it employs a promenade sequence followed by the (old standby) Step-Paddle-Turns.

The couples circle around the dance floor with the girl on the outside, where she can be seen. As the music changes to a faster pace, the boy uses the Underarm Turn and twirls the girl about until she has made one full turn to face her partner. Facing each other as they do in the Invirtita, the couples do faster paddle turns. The music again changes to the slower promenade sequence and the whole set (promenade and Step-Paddle-Turns) is repeated.

INSTRUCTIONS FOR THE HATEGANA:

The promenade sequence employs small, quick steps. For those of you who were around (and dancing) in the '60's, you may remember a dance called "THE PONY". Basically, the Pony and the Hategana promenade steps are the same. If you weren't around then, the directions follow.

The counts are in threes with the accent being on the first count.

On one, step on the right foot heel down, knee bent. On two, step on the ball of the left foot, leg straight. Three is the same as one, step on the right, heel down, knee

bent. Your weight is now on your right foot so you must reverse the step and begin on the left. One, step on the left, heel down, knee bent. Two, step on the ball of the right foot, leg straight. Three, step on the left, heel down, knee bent.

This step is done moving forward. It is intended to be lively, so it should be done with vigor. However, you will find that this fast dance is rather lengthy and very tiring. So, there is a "lazy man's way" of doing this step.

It is a walking version. Beginning on the right foot, take a step on the first count, hold on the second. Step on the left foot on the third count, hold on the fourth. Now take three quick steps -- right, left, right -- for counts five, six and seven, hold on eighth.

REVERSE and repeat until the change in music.

When this change occurs, the boy turns the girl with the UNDERARM TURN. He raises his right hand over the girl's head and twirls her to the left one full turn and a quarter until she is facing him --her hands on his shoulders, his on her waist. Then the same step-paddle-turns (as those in the Invirtita) are done. Please check that listing for the instructions.

In this dance, eight pushes done in each direction is the norm. After those have been done, the entire dance (promenade and step-paddle-turns) is repeated until the music has ended.

VARIATIONS:

Since this dance is repetitive, variations can be done during the promenade sequence. The same "pony" step is done. But instead of merely promenading around the dance floor, showy variations are done.

The CRISS-CROSS is where the boy and the girl switch places. The girl goes to the left (still facing forward) and crosses in front of the boy while he moves to the right, into her original place.

Repeat it, this time with the boy crossing in front of the girl. They continue repeating until the music changes, when they do the step-paddle-turns.

Another variation is the TWIRLING step. The boy does the same Pony step while he uses the Underarm Turn to twirl his partner. She continues the Pony step in small circles.

It is usually best for both to do two sets of straight Pony steps (right, left, right, left) and then let the girl make two complete turns with two sets of Pony steps. This way, she won't be too dizzy to do the step-paddle-turns, which can shake you up a bit anyway. Repeat straight-turn until the break in the music.

In this variation, the boy must remember that it will be difficult for his partner to go forward and turn at the same time. So, while she is doing her twirls, the boy must do his Pony steps in place so that he will not throw his partner off balance.

As a variation for the step-paddle-turns, you might want to use a different hold instead of the face-to-face hold. The same footwork for the turns will be used. But this time, the partners are facing opposite directions but not one in front of the other. They will stand shoulder to shoulder with the right arms crossing in front of the other and their hands on each other's waists. Their left arms are up with the elbows only slightly bent and strong wrists (meaning don't let the hand droop).

After doing eight step-paddle-turns clockwise, they reverse their positions. Left hands at waists and right arms in the air. Again do eight step-paddle-turns, then return to the promenade sequence.

These are by no means the only variations for this dance. Many others can be made up as you go along. You will find that after you have mastered the dance, it is natural to think of a new way to do it. Not only will you be expanding your knowledge of the dance, but you will be making it more enjoyable as well.

SIRBA

SIRBA

In Romanian folk dancing, one of the most popular dances in all regions of Romania is the Sirba.

In most cases, this lively and very fast dance is done in a semi-circle, but it can be done in a closed circle as well. All ages will be found performing this dance at Romanian festivities.

There is one basic step with many quick steps and little jumps as variations. The leader is the one who signals the rest of the group by showing which variation should be done next while raising his/her right hand high in the air for all participants to see. The basic "side, in back, step kick, step kick," is done between every variation.

INSTRUCTIONS FOR THE SIRBA:

Start on the right foot and move to the right.

Count 1. Step on the right foot.

" 2. Cross the left foot in back of the right.

" 3. Take another step to the right with the right foot.

" 4. Kick the left foot.

" 5. Step on the left foot.

" 6. Kick the right foot.

The natural thing to do after you have kicked the right foot is to step on it (which you do). This step will be the first in repeating the basic step.

An easy way to remember any dance step is to repeat it over and over while you are doing it. So an easy way to remember the Basic is, "side, in back, step kick, step kick: side in back, step kick, step kick."

While doing the Sirba, participants have a (bad) habit of wanting to take large steps and kicking rather high. DON'T. When the steps are overly exaggerated, you tend to fall behind the music. It is imperative that you are with the music so that you may get signals for the variations. Also this dance can be very long. As you will notice, it is extremely fast. Big and fast in Romanian dancing do not mix for the average dancer.

VARIATIONS:

Variations are supposed to be done when the music changes. However, lately, it has been up to the leader's discretion. It is usually easiest to do a set number of basic steps with an equal number of variations. For example, you may want to do only four sets of Basic Steps then change to a variation done four times. This enables you to do many different variations. The opposite is also true. If you don't want to do as many variations, you may want to do the dance in sets of eight: eight Basic Steps, then eight of one variation, eight Basics and eight of another variation, etc.

I. The SCISSORS is probably the most popular (and easiest) variation, usually done after the first set of Basics.

You begin the same way you begin the Basic.

Count 1. Step to the right with your right foot.

" 2. Cross the left in back.

" 3. Jump landing with your feet apart. It is usually best to estimate the width of your feet by using your shoulders for measure. Try to place you feet only as far apart as your shoulders are. If the spread is too wide, you may throw yourself off beat and end up kicking the people next to you.

" 4. Jump again landing with your feet together.

" 5. Jump landing feet open.

" 6. Jump landing feet closed.

You continue doing this step until your leader has signaled you to return to the Basic Step or until you have done as many as you predetermined.

The leader signals by raising his/her right arm and showing what is to be done next. He/She is to signal for each change whether it be from Basic to variation or variation to Basic.

II. The DOUBLE HEEL STAMP is one of the showier steps in the Sirba. It begins the same as the others.

Count 1. Step to the right with the right.

" 2. Cross the left in back of the right.

" 3. Another step to the right is taken.

" 4. Hop on the right foot. When you do the hop, turn your body so it is facing in the direction that you are going. There is a slight hesitation after this hop. All the weight is on your right foot so the left must come down. Do this by scuffing or brushing the heel against the floor once then stamping the whole foot. The left knee bends while the stamps are done to get the up-down motion of this step.

" 5. The scuff and stamp are done double time.

" 6. Shift your weight from the right to the left and hop on the left, turning your body in towards the circle again. Repeat. Side, in back, step, hop, scuff-stamp, hop, etc. Return to Basic.

III. The STAMP step is supposed to be a strong, forceful step, but the dancers' poise should not be lost.

Count 1. Step right with right.

" 2. Cross left in back.

" 3. Jump landing with your feet together and knees bent.

Count 4. Kick the left foot.

" 5. Same as three.

" 6. Kick the right foot.

Repeat the entire step. Side, in back, jump, kick, jump, kick. Return to Basic.

IV. Now that that one was simple, you can learn the more difficult PE LOC (In Place) step. It is simply doing the Basic Step without moving to the right. This step must be done on the balls of your feet.

In place of taking the first step to the right, on

Count 1. Extend your right leg in front of you and put your weight on the ball of your right foot.

" 2. Fall back onto your left foot.

" 3. Push yourself forward onto your right.

It is easier if you just practice this part first. You should think of it as a pendular motion on a clock. After you have mastered those three counts, you will find that your weight is on the right foot so on

Count 4. Kick the left.

" 5. Step on it.

" 6. Kick the right.

Begin again front, back, front, kick left, step, kick right; front, back, front, kick left, step, kick right.

After you have kicked the right foot you have completed one Pe Loc step. In order to return to the Basic, merely

change the first front step to the side step and continue as normal.

V. The BATE (Hit Step) is the only one of all the Sirba variations that will take you in the opposite direction. While the Basic is being done, the leader yells, "In apoi si bate unu," (Go Backwards and hit once).

During the Basic immediately following that call, he/she yells, "Acuma," (Now) giving the signal to begin this variation. It is tricky because it is one of the variations that does not begin, side, in back. This one begins after the last kick with the right foot of the basic.

Count 1. Take a step crossing the right foot over the left.
" 2. Take a step to the left with the left foot.
" 3. Cross the right foot over the left.
" 4. Take another step to the left with the left foot.
" 5. Again cross the right foot over the left. Now swing the left foot from the back to the front and on
Count 1. Cross it in front of the right.
" 2. Take step to the right with the right.
" 3. Cross the left in front of the right.
" 4. Step to the right with the right.
" 5. Cross the left in front of the right.

Extend the right leg to the front with the ball of the foot on the floor. Now keep it straight and swing it around making a semi-circle until it is extended to the back. Take two counts to do this. Your weight is still on your left foot ready for your right foot to stamp once picking it up immediately so that you will be ready to repeat the Basic. Use one full count for the stamp.

On the first Basic the leader repeats, "In apoi si bate doua (Go backwards and hit two) and on the second Basic he/she yells, "Acuma," (Now) signaling the repeat of the entire step. This time instead of stamping once at the end you stamp twice using one beat for each stamp.

Again do the two Basics, repeating both calls. And in place of unu and doua, substitute trei (3). Repeat the whole step. You guessed it, this time stamping three times (one beat each). After the third stamp, you drop down onto the right knee, only to spring back up (only one beat to go down and up) and stamp three times very quickly, in time to return to the Basic.

VI. The PONY is the variation very much like the promenade step for the Hategana. You go back to moving to the right with the side, in back, step with your right foot ready to begin the Pony.

Count 1. With the right step to the right.

" 2. Cross the left in back.

" 3. Step on your right foot, heel down, knee bent.

Count 4. Step on the ball of your left foot, knee fairly straight.

" 5. Same as three.

Reverse. Please check the Hategana section if further instructions are needed.

After you have done the quick three-step on your right and left, you return to the side, in back, which begins the repeat of the Pony step.

VII. If you want to get fancy with this step, there is a variation to the variation which is the DOUBLE HEEL CLICK.

You begin it as you would the Pony step. However, when you are ready to repeat the Pony, instead of doing the side, in back, you would do two heel clicks.

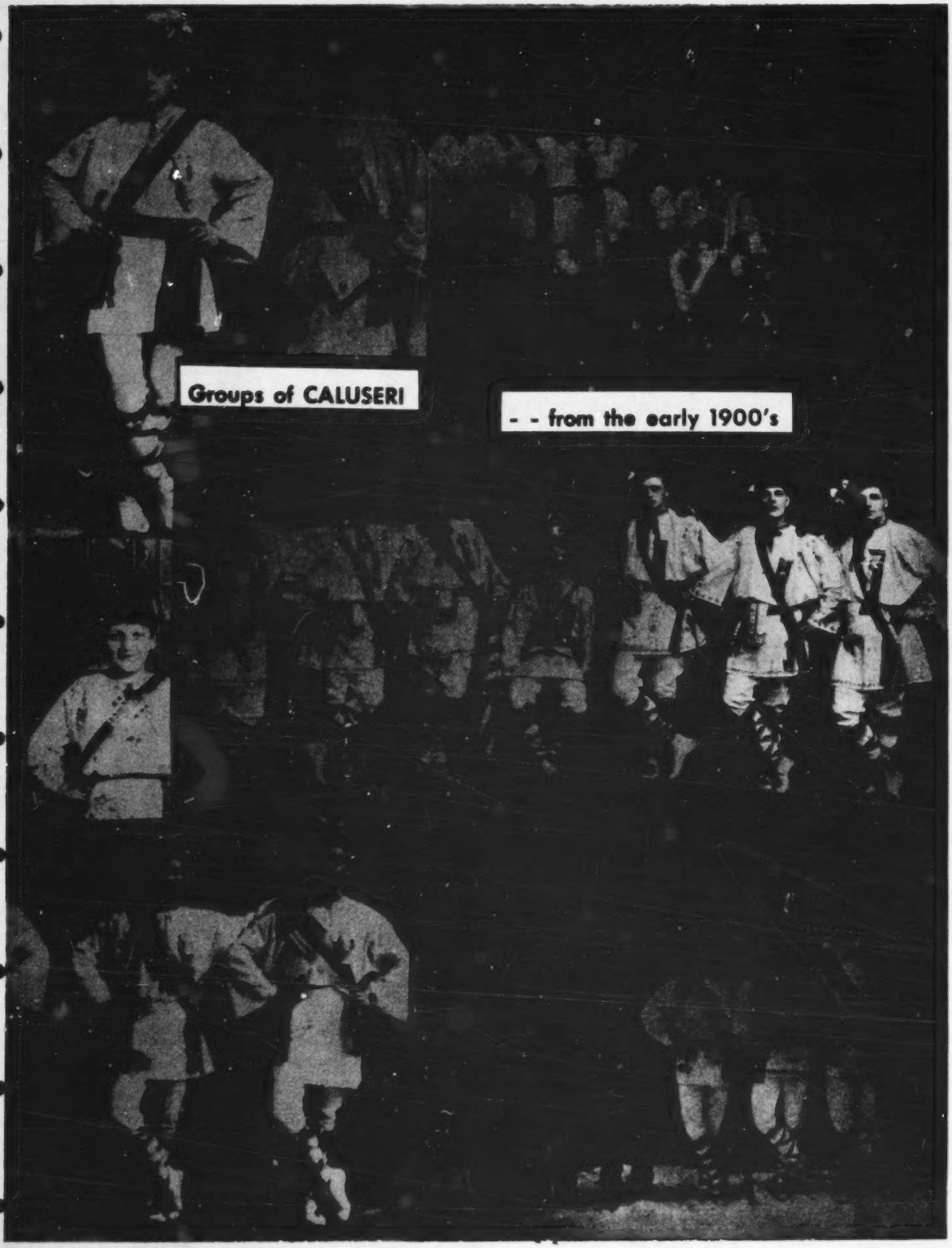
Count 1. Hop to the right while on your left foot. At the same time, the heel of the left foot meets the heel of the right making a clicking sound. (The right foot will have to help a little by striking the left as the hop is initiated.)

" 2. Same as count one.

Now you proceed to the two original pony steps on the right and left. The whole step is repeated. Remember the hop/heel clicks are taking the place of the side, in back, moving step. So when you want to end this variation, merely do the side,

in back, step after the last Pony step and return to the Basic.

Because this dance is so popular, there are many variations, far more than have been explained here. However, these six are popular in the Northwest Indiana area. Each region in Romania (and America) will have its own way of doing the Sirba. Not all variations are known to all regions. But these are some of the variations that have been handed down through the years since the time of the early Romanian immigrant.


Groups of CALUSERI
- - from the early 1900's

THE CALUSERUL - A Challenge Dance

CALUŞERUL

The Caluşerul (the Leaping Horse) is a spirited challenge dance. It dates back to Romania's historical past when Roman legions occupied the territory in the first and second centuries.

Formerly a ritual dance for fertility and healing purposes, it is now performed by many amateur and professional dance groups bringing joy and excitement to audiences.

Most American cities that had a sizable Romanian ethnic population in the early 1900's, had groups of Caluşeri composed only of men. During the holidays or at other festive occasions, these groups would compete. Athletic steps were performed by a leader who then challenged the rest of the group. Today, however, both men and women still accept the challenge of the Caluşerul.

Unlike the other dances described in this booklet, the Caluşerul is for performance only.

INSTRUCTIONS FOR THE CALUŞERUL:

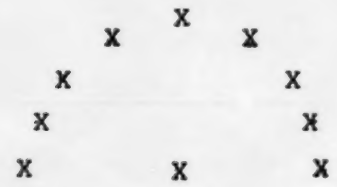
The Caluşerul can be done by as many dancers as wanted (as long as they all fit on the stage!). You could have two straight lines with the leader in front.

X X X X X X X X

X X X X X X X

X (leader)

Or perhaps one semi-circle around the leader.



It has also been done with the leader in the center of a circle. However, in this arrangement, the audience tends to lose the leader and the dynamism of the dance.

All dancers should be evenly spaced (about two arm-lengths from each other) on the stage. Hands should be placed firmly on their hips. The leader does four sets of each step, while the group watches. It is a showy dance, so some drama can be used, such as hand and body gestures meaning, "That's too easy," or "Look at that show-off." After the leader has finished, the group does the same step (four times) just as the leader has done.

The Basic step is mainly just a warm-up step to get the feeling of the music.

Count 1. Kick the right foot.

" 2. Bring it back and step on it.

" 3. Kick the left foot.

" 4. Step on it, bring it back.

" 5. Jump landing with the right foot crossed in front of the left.

" 6. Jump landing with your feet apart (only as wide as your shoulders are).

Count 7. Jump landing with feet together.

" 8. Hold.

REVERSE -- starting with the left foot.

Repeat two more times. The second and fourth times, cross the left foot over the right on count 5.

The Calusérul music is very easy to keep time with. It tells you what to do. So, if you happen to skip a beat, you will undoubtedly know it. This is also a very bouncy dance. When you kick, do little hops at the same time.

VARIATIONS:

I. The HEEL TOE is done next. There are many ways of doing, three of them will be explained.

SIMPLE HEEL-TOE

Count 1. Hop with the left leg.

" 2. Extend the right leg in front of you and place the heel on the floor.

" 3. Again hop with the left leg.

" 4. With the right leg still extended, point the foot and put the toe down.

" 5. Jump landing right over left.

" 6. Jump landing feet apart.

" 7. Jump landing feet together.

" 8. Hold.

As with the Basic step, reverse using the right to hop, left to heel-toe. Then repeat and reverse again. The left foot will cross in front of the right on the second and

fourth repeats.

The DOUBLE HEEL-TOE is a double time version of the Simple Heel-Toe.

Count 1. Hop with the left leg and at the same time extend the right leg forward with the heel down.

" 2. Hop with the left leg and extend the right leg with the toe down.

" 3. Same as count 1.

" 4. Same as count 2.

" 5, 6, 7 and 8 are the same as the Basic.

REVERSE and repeat the whole step two more times.

The COMPLEX HEEL-TOE is the showiest and enjoyed by the girls in the group. It is done only twice.

Count 1. Right shoulder faces forward, dancer looks (at the audience) over the shoulder. Hop on the left foot with right leg extended heel down.

" 2. Facing same direction, hop again and put the toe down.

" 3. Swinging the right leg around to face forward, hop on left again.

" 4. Shift weight onto right leg.

" 5. Left shoulder faces forward, reverse count 1. Hop on right, extend left with heel down.

Count 6. Reverse count 2. Facing right, hop on right, left toe down.

" 7. Swing left leg around to left to face audience hopping on the right at the same time.

" 8. Shift weight to left foot.

Repeat counts 1, 2, 3 and 4 of the Complex Heel-Toe and counts 5, 6, 7 and 8 of the Basic.

REVERSE the entire 16 counts starting with left leg doing the heel-toe first. Remember to cross the left over the right on count 13 (5 of the second measure).

II. STEP HOP TURNS

Count 1. Forcefully step on the right foot.

" 2. Hop on it and turn to the right making a half circle turn.

" 3. Step on the left.

" 4. Hop on the left again turning to the right to make another half circle turn. You should have completed one full turn to the right.

" 5, 6, 7 and 8 same as Basic.

REVERSE -- going to the left.

Count 1. Step on left.

" 2. Hop on it and turn to left (half circle turn).

" 3. Step on the right.

" 4. Hop on it and turn to the left (another half circle).

" 5, 6, 7 and 8 same crossing left over right on count 5.

III. The HEEL CLICKS are much like those in the Sirba (check instructions for further reference).

Count 1. Moving to the right, hop on the left and hit the right heel to the left. This means the right leg will be off the ground and slightly bent.

" 2, 3 and 4 same as count 1. So all together, there are four hops and four heel clicks.

" 5, 6, 7 and 8 are the same as the Basic. Reverse.

Counts 1, 2, 3 and 4 move to the left, hopping on the right hitting the left heel to the right.

Counts 5, 6, 7 and 8 are the same as before. Don't forget this time it is reversed, so cross the left over the right on count 5.

IV. HIT THE HEEL is an all time favorite. It is a fairly easy step, yet it looks much harder.

Count 1. Hop on the left foot and with the left hand hit the inside part of the right heel, crossing the lower leg in front of the left. An easy way to keep this step uniform is to have all dancers make a 90 degree angle with their knees. This way they can keep their backs straight and move only the lower part of the leg.

Count 2. Hop on the left and hit the outside part of the right heel with the right hand by swinging the lower leg to the outside.

" 3. Hop on the left, hit the inside of the right heel with the left hand. To do this you must cross the lower part of the leg behind the left.

" 4. Same as count 2.

" 5, 6, 7 and 8 same as the Basic.

Reverse. Do counts 1-4 hopping on the right and hitting the left. Counts 5, 6, 7 and 8 are the same. Repeat twice more, once with the right and once with the left.

Again there are many ways KNEE BENDS can be done. The variation you choose will depend on the composition of the group. For the older and less active (out of shape) dancer, the SINGLE KNEE BEND is probably best. If you have a young group of males, the DOUBLE KNEE BEND can be used. Women usually prefer the SINGLE KNEE BENDS or the RUSSIAN BENDS because they are more graceful.

V. SINGLE KNEE BENDS

Count 1. Face the right and look over the left shoulder. Drop down onto the left knee which should be in line with your shoulder.

" 2. Remain on knee

" 3. Stand up facing the audience.

" 4. Hold.

Counts 5, 6, 7 and 8 same as Basic, remembering to reverse the cross on 5.

Repeat twice.

DOUBLE KNEE BEND

Count 1. Drop onto left knee with body facing a 90 degree angle to the right and looking over the left shoulder.

" 2. Jump up, weight on both feet facing audience.

" 3. Drop onto right knee, body facing a 90 degree angle to the left, looking over the right shoulder.

" 4. Same as count 2.

" 5, 6, 7 and 8 same as Basic.

REVERSE

Count 1. Down on right knee facing left.

" 2. Jump up facing audience.

" 3. Down on left knee facing right.

" 4. Up.

" 5, 6, 7 and 8 same.

Repeat two more times once to each side.

RUSSIAN BENDS

Arms are up so that elbows are level with shoulders. The right hand is placed on the left elbow while the left hand is on the right elbow.

Count 1. With feet and knees together and back perfectly straight, bend your knees as far as they will go. Your weight should be on the balls of both feet. Depending on how flexible you are, you should strive to have your hips and heels meet. Do this bend facing a 45 degree angle to the right.

" 2. Hold.

" 3. Bounce up while turning to face the audience.

" 4. Hold.

" 5, 6, 7 and 8 same as Basic. However, on count 5, you must bring your hands back to your hips.

REVERSE

Count 1. Drop down facing a 45 degree angle to the left.

" 2. Hold.

" 3. Bounce up.

" 4. Hold.

" 5, 6, 7 and 8 same as before.

Repeat once more to each side.

Body (and God) willing, you have completed the Caluserul and lived to talk about it. And if you haven't had enough, fear not, there are many and much more difficult variations that you can learn or perhaps choreograph as you go along.

HORA ROMANEASCA DANCE GROUP

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